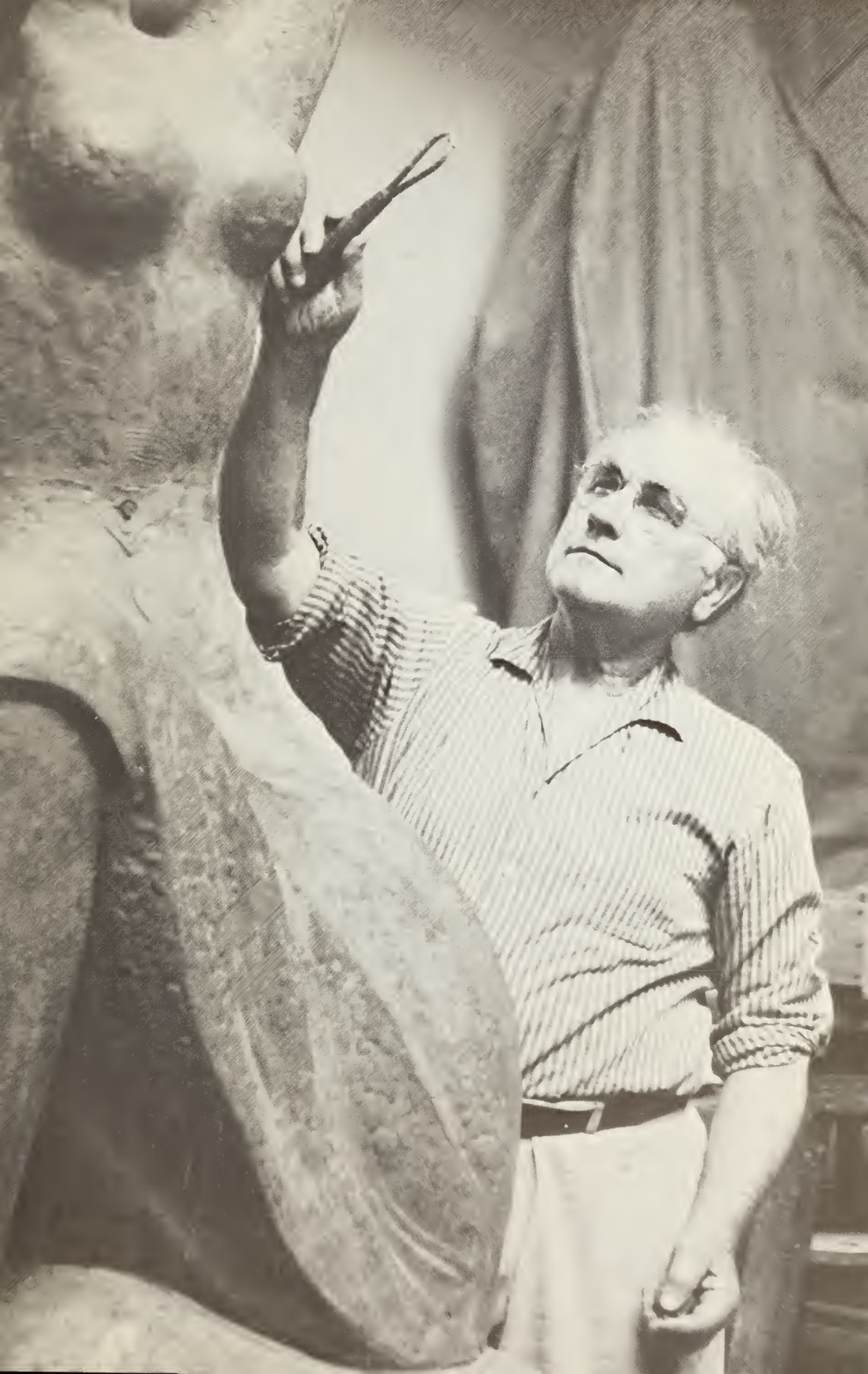
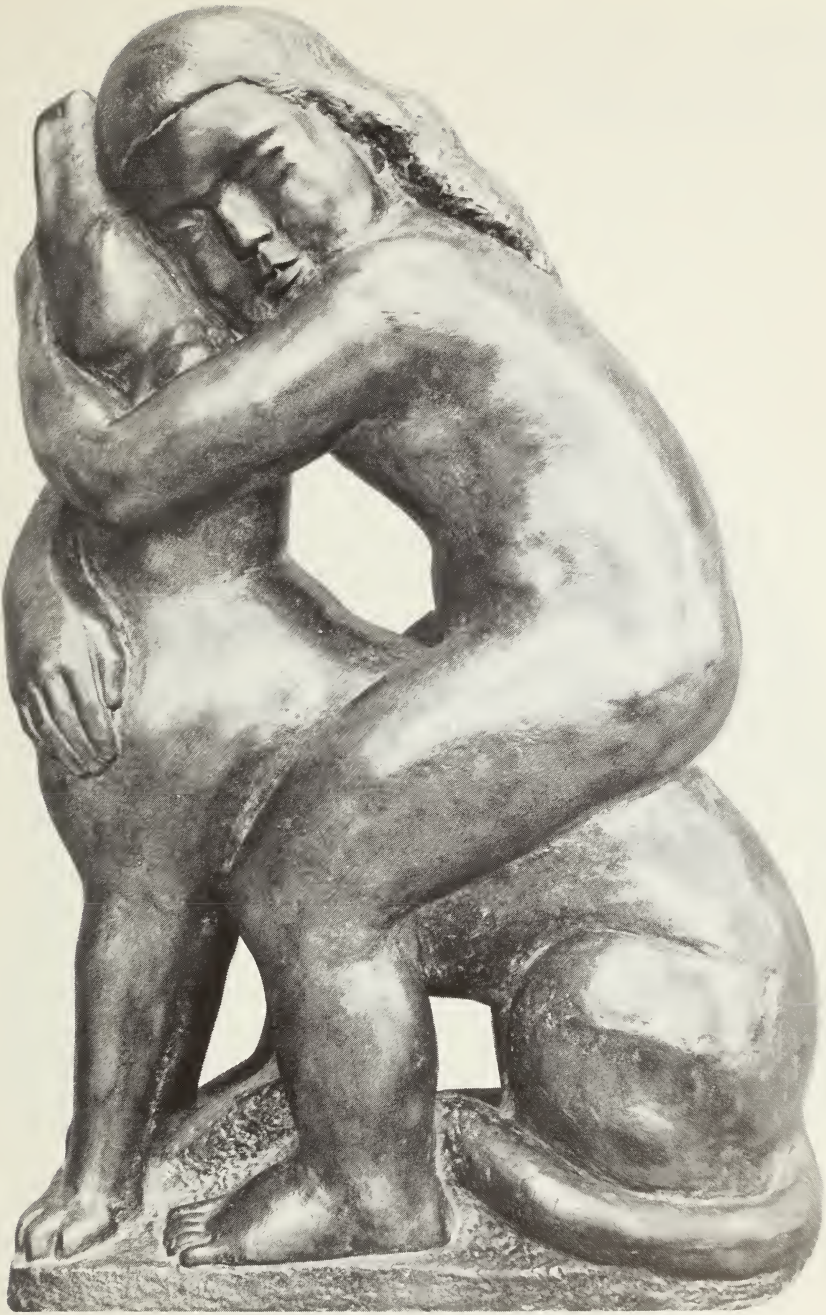
WILLIAM ZORACH



An exhibition made possible by the Maine State Commission on the Arts and the Humanities together with the exhibiting institutions.

Colby College Art Museum	August 14 - September 22, 1968
Portland Museum of Art	October 3 - October 28, 1968
Bowdoin College Museum of Art	November 1 - November 25, 1968
Farmington State College	December 1 - December 22, 1968
Aroostook State College	January 3 - January 26, 1969
Fort Kent State College	February 3 - February 25, 1969
Nasson College	March 1 - March 25, 1969
Bates College	March 30 - April 25, 1969
Gorham State College	April 30 - May 25, 1969
University of Maine	June 1 - June 25, 1969

Coordinator of the exhibition — Christopher Huntington



WILLIAM ZORACH

William Zorach: his *Maine* side

William Zorach would have readily pointed out that one physical profile of a man differs from his other, and yet, naturally, the two make the whole being. This exhibition focuses upon one profile of the mature life of this eminent sculptor and painter.

It was during the summer of 1919 that the Zorach family first came to Maine. At Stonington they rented a farm, painted pictures and even ran into a city acquaintance, John Marin. William Zorach's rugged nature must have felt at one with our shore, sea and woods, for about four years later, and now as a sculptor, he and his family "discovered and bought an old farm on the edge of the sea at Robinhood, and nearly half of their life has been spent there since. Many of the animals that Zorach has carved and many of the stones in which he has carved them are the animals and stones of Robinhood Farm. The cycle of the seasons, the work in the fields, his children's play and the joy of carving under the Maine sky have entered deeply into his work". †

It was this world that the city man escaped to, a part of each year, to let his mind relax and his hands work. Here there were fewer pressures: of exhibitions, competitions, juries, teaching duties and general social bustle; fewer demands upon an important figure in the art world. At Robinhood the essential elements of life were the nature of the environment, and the carver was uninhibited. It was here that some of his most relaxed and unpretentious work was created. His inner response to the material around him found expression in rocks that came to life as people and a variety of animals.

Zorach was an exceedingly talented man. He was not only one of our few modern sculptors and one of the first to carve directly in stone rather than model in clay and turn the cutting over to professionals, but he was a noted organizer of exhibitions, a great teacher and a more than capable writer and spokesman for fellow artists. He was, as early as the second decade of the century, along with his wife, one of our first modern painters. He gave up oils in 1922. Practically all of his painting after that, in watercolor, was done in Maine. His chief subjects are the bays and beaches of Georgetown, Popham, Indian Point, Bay Point and they most often deal with the glimmer of sun on either snow or sea. Almost as if in relief from the tedious task of carving in stone, the watercolors are freely executed on wet paper giving us rich color suggesting that explosive quality of the Maine landscape. Though these pictures do not reveal as much of a creative search as the earlier oils, they demonstrate the underlying control of a mind and of hands that know well their craft.

So with this exhibition we see one profile of the man — one might say his 'Maine' side, for here he was most free to create, influenced only by the will of mind or wind, freer from the architects with big city projects, demands of committees or fellow artists in need, unhappy clients or problems at the casting foundry.

For over forty years William Zorach enjoyed his 'Maine' experience and left a part of that experience for us to enjoy.

C. H.

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† From *William Zorach* by John I. H. Baur, Frederick A. Praeger, New York, 1959.

William Zorach: a chronology

1887	Born February 28, Eurburg, Lithuania
1891	To America with his mother to join his father who had come earlier
1894	To Cleveland, Ohio, where he attended public school
1902-06	Graduated from grammar school. Began work as errand boy with Morgan Lithograph Company where he was then apprenticed to learn lithography. Studied nights at Cleveland School of Art
1907-09	Studied painting in New York at National Academy of Design
1910-11	Studied in France and exhibited paintings at Salon d'Automne (1911)
1911-12	Returned to Cleveland, then moved to New York. Married Marguerite Thompson (1912)
1913-18	Exhibited paintings in Armory Show, as did Marguerite. Summers spent in Provincetown, Massachusetts, and New Hampshire. Son, Tessim, and daughter, Dahlov, were born
1919	Summer in Stonington, Maine
1922	Sculpture became his primary art form
1923	Acquired farm at Robinhood near Georgetown, Maine
1924-31	One-man exhibitions in New York galleries established his reputation as a major sculptor. Began teaching at Art Students League
1932-66	Executed large commissioned works, such as those at Radio City Music Hall, New York World's Fair, 1939, and Mayo Clinic, Rochester, Minnesota. Lecturer at Columbia University and author of many articles
1962	Presented bronze fountain figure, *The Spirit of the Sea,* to the city of Bath, Maine
1966	Died in Bath
1967	Autobiography, *Art Is My Life,* published by World Publishing Company

Catalogue

All works have been lent from the collection of the Zorach children through The Downtown Gallery (New York City), unless otherwise indicated.

Dimensions are in inches. In the entries for sculpture, the greatest dimension is given; and all dates are *circa*. In the entries for the watercolors and drawings, height precedes width.

Sculpture

1 *Electra*
Bronze, *h.* 18 1930

2 *Kiddy Kar*
Pink granite, *h.* 20½ 1930

3 *Woman of Mars*
Granite, *h.* 14 1930

4 *Labrador Torso*
Bronze, *h.* 31 1932

5 *Affection* (child and dog)
Bronze, *h.* 31½ 1933

6 *Child on Pony*
Bronze, *h.* 25 1934

7 *Hound*
Bronze, *l.* 22 1934

8 *Tooky* (standing cat)
Bronze, *h.* 16½ 1936

9 *Small Gull Sleeping*
Bronze, *l.* 12½ 1940

10 *Head of Christ*
Bronze, *h.* 13½ 1941

11 *Rabbit*
Bronze, *l.* 15 1947

12 *Contemplation*
Granite, *h.* 11½ 1950

13 *Head of Moses*
Bronze, *h.* 9½ 1950

14 *Seated Dancer*
Bronze, *h.* 33 1950

15 *New Horizons*
Bronze, *h.* 9¾ 1951

16 *Bestowal*
Bronze, *h.* 21½ 1955

17 *Charlie*
Bronze, *h.* 14½ 1955

18 *Westwind*
Bronze, *l.* 21 1955

19 *Happy Otter*
Bronze, *h.* 6¾ 1964

20 *Mink*
Bronze, *l.* 10½ 1964

21 *Raccoon*
Bronze, *l.* 12 1964

22 *Lisa Marin*
Bronze, *h.* 7¾

23 *Boats in the Harbor Stonington, Maine*
Two drawings, each 8½ x 11
1918

24 *Sloop on the Shore, Penobscot Bay*
Drawing, 11 x 8½ 1918

25 *Still Life*
Drawing, 11 x 8½ 1918

26 *Wharf at Stonington*
Drawing, 11 x 8½ 1918

27 *A Prayer*
Drawing, 17½ x 14 1921

28 *Elaine Freeman*
Drawing, 11 x 8½ *c.* 1921

29 *Gaston Lachaise*
Drawing, 11 x 8½ 1930

30 *Marguerite*
Drawing, 11 x 8½ 1930

31 *Studies, Cat Sleeping*
Four drawings, each 4 x 6
c. 1930

32 *Five Islands, Georgetown*
Watercolor, 14¾ x 21¾ 1933

33 *Nude*
Drawing, 18 x 24 *c.* 1940

34 *Standing Nude*
Drawing, 18 x 24 *c.* 1940

35 *Boothbay Harbor*
Watercolor, 22 x 15 1945

36 *Bay Point*
Watercolor, 15 x 24 1946

37 *Christmas at Robinhood*
Watercolor, 21¾ x 29¾ *c.* 1950

Watercolors Drawings

38 *Snow Balls*
Watercolor, 22 x 18 *c.* 1950

39 *Winter Evening, Robinhood Cove*
Watercolor, 22 x 30 *c.* 1950

40 *Cove in Winter*
Watercolor, 15 x 22 1953
Lent by Jonathan Zorach

41 *Head of Young Woman*
Drawing, 21¾ x 15 1953

42 *Winter, Robinhood*
Watercolor, 18 x 23 *c.* 1955
Lent by Mrs. Dahlov Ipcar

43 *Boat Landing, Robinhood, Autumn*
Watercolor, 21¾ x 30 1958

44 *Early Winter*
Watercolor, 19½ x 30 *c.* 1959

45 *Still Life Flowers*
Watercolor, 22½ x 17½ 1961

46 *Seated Woman*
Watercolor, 15½ x 11¾
Lent by the Colby College Art Museum

Reproductions: cover, *Affection;* 1, the artist with his *Spirit of the Sea;* 5, *Lisa Marin;* 8, *Happy Otter;* 11, *Boothbay Harbor* (detail); 12, *Cat Sleeping.*

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